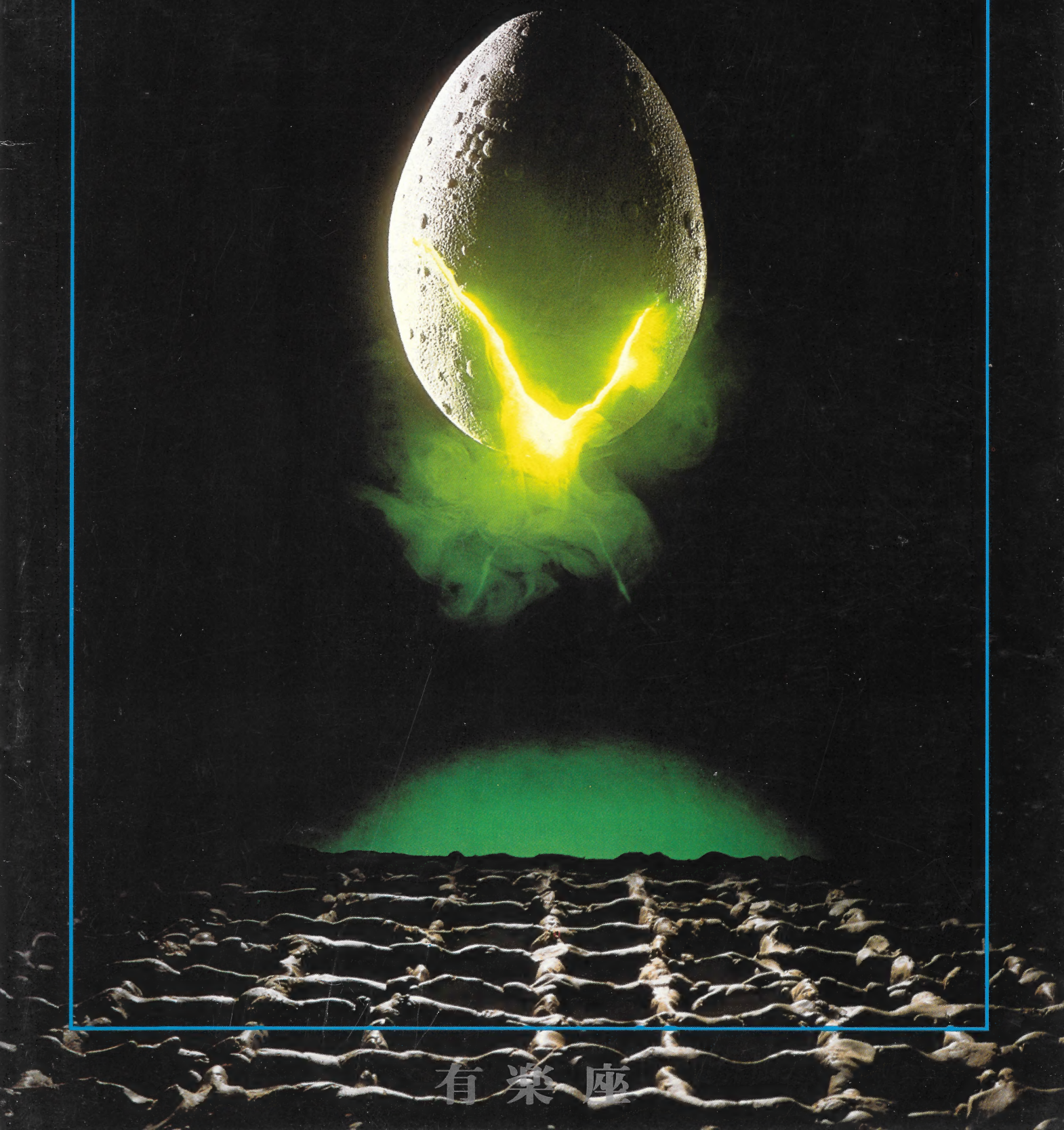
エイリアン



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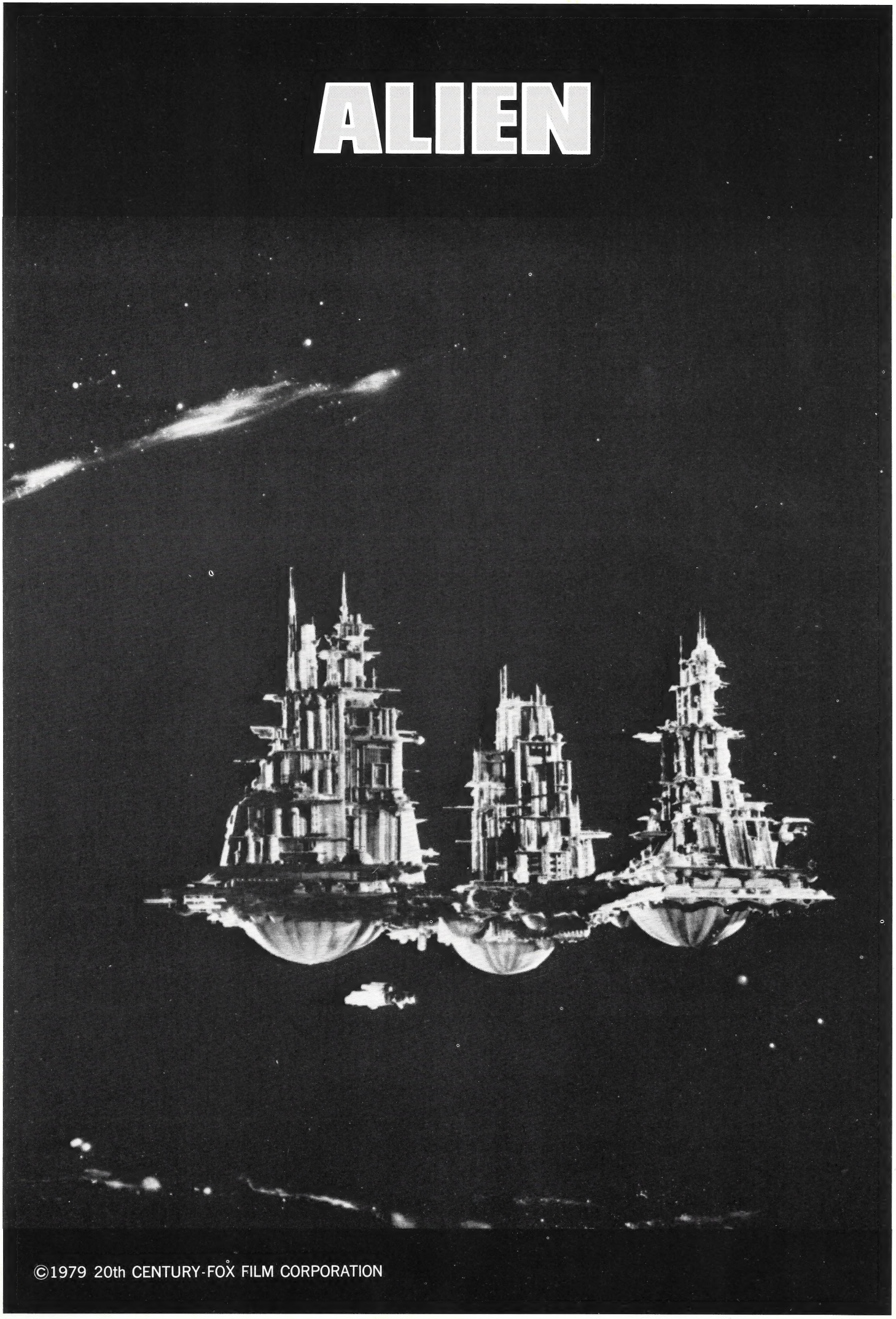
ALIEN
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Explanation

This is an unprecedented and much talked about film, produced by 20th Century Fox, the studio behind "Star Wars," which set the highest box office record in history, and which they are proud to produce as a sci-fi blockbuster that surpasses "Star Wars" in every aspect. It has been said that if director Alfred Hitchcock had made a suspense thriller in 2001, the result would probably have been something like "Alien." It is a surprising work with a completely original concept that adds unimaginable mystery, suspense, fear, thrills and shocking elements to the space sci-fi craze.

The story follows seven astronauts, including two women, who are at work on a spaceship in a place far, far away in time and space from Earth, when they encounter an alien being they have never encountered before and succeed in repelling it in a desperate battle. But what exactly is this alien? What is its true identity? This is a masterpiece of a new entertainment film for a new era that will draw viewers into a cosmic horror of another dimension.

Producer Gordon Carroll said, "This film combines the Gothic horror story, set in an extreme situation where humans are trapped in an environment isolated from the outside world, with the traditional science fiction genre, depicting humans exploring the unknown horrors of space." Carroll is the producer behind such masterpieces as "Billy the Kid: Life at 21-Years-Old."

What is noteworthy is that the best screenwriters in America today came together to write an original story that was developed from their ideas, and while the credits state that Dan O'Bannon was the sole writer for the adaptation, behind the scenes he was joined by David Giler of "The Parallax View" and Walter Hill, the top-notch talent who wrote the screenplays for "The Getaway" and "The New Moving Target" as well as directing "The Driver," and Dan O'Bannon, who was in charge of computer animation for "Star Wars," worked to strengthen the first draft that he wrote based on an original idea he wrote in collaboration with the film's co-producer, Nardo Shusett.

Director Ridley Scott was born in 1939 and is a promising young British director who, after a career in television, won the Jury Prize at the Cannes Film Festival in 1977 for his debut film, The Duelist (not released in Japan).

The film is notable for its groundbreaking special effects, even more so than those of 2001: A Space Odyssey, and the spectacular set of the spaceship Nostromo, built at Shepperton Studios in London. The famous Swiss artist H.R. Giger created unique paintings, which Les Dilley and Roger Christian, who won Academy Awards for Best Art and Best Set Design for Star Wars, used to create a dazzling and imaginative world. John Morrow, winner of the Costume Design Award for Star Wars, was in charge of costumes. Brian Johnson, who worked on 2001: A Space Odyssey, was in charge of special effects. He was later hired to work on special effects for Star Wars 2: The Empire Strikes Back.

The film brings together some of the best young talent today, including cinematographer Derek Van Lint. The music is by Jerry Goldsmith, who won an Academy Award for Best Original Score for "The Omen" and is the No. 1 suspense film.

The captain of the spaceship Nostromo is played by Tom Skerritt, who appeared in "M★A★S★H" and "Days of Love and Applause." Sigourney Weaver, who started out on the stage and made her film debut in this production, plays the second mate, and is attracting attention as a beautiful, talented and promising star. The other female cast member playing the pilot is Veronica Cartwright, a former child actress who gave a brilliant performance as a mean girl in "The Rumored Duo," who has grown into a stunning beauty. She has appeared in a succession of films including "The Body Snatchers," and "Going South," and is now one of the most popular young actresses.

The engineer Brett is played by Harry Dean Stanton, who appeared in "The Missouri Break" and "Straight Time," John Hurt, who won the Golden Globe Award for Best Supporting Actor for "Midnight Express" and was nominated for the Academy Award for Best Supporting Actor, and starred in "White Snow for Just the Two of Us," and "The Great Evil," Ian Holm, who has appeared in "Nicholas and Alexandra" and "War and Adventure," and Yaphet Kotto, a black star who has appeared in "Live and Let Die" and "Drum."

It is the film with the highest box office value of 1979, and is highly anticipated by the public. (Running time: 1 hour 56 minutes)

Story

A mysterious organic organism suddenly attacks the spaceship "Nostromo". This alien, with its sophisticated defense mechanisms, gradually threatens the lives of the crew, despite their desperate attacks. This is a super space suspense story set in the vast universe. The Nostromo is a large space shuttle that processes energy resources collected from other planets on board for use on Earth. The crew consists of five men, including captain Dallas (Tom Skerritt), first mate Kane (John Hurt), scientist Ash (Ian Holm), engineer Parker (Yaphet Kotto), and chief engineer Brett (Harry Dean Stanton), and two women, second mate Ripley (Sigourney Weaver) and pilot Lambert (Veronica Cartwright), for a total of seven people.

The incident occurred on the way back to Earth, when the Nostromo intercepted a signal from another intelligent species and landed on a planet to explore.

Kane, Lambert, and Dallas walk to the signal source using the detector. Outside, a strong wind is blowing, and they can't see more than 3 meters ahead. They finally find the artificial object that is emitting the signal.

It was a strangely shaped spaceship that seemed impossible to have been made by humans.

There was no one there. Kane went down to the bottom looking for someone who needed help. But there was no one there either. Instead, there were strange large egg-shaped objects rolling all over the floor. Kane looked at one of them. Suddenly, a small "creature" jumped out from inside, melted his mask, and attached itself directly to his face.

Kane is brought back to the Nostromo and placed on the operating table, the creature now living on his face, and the crew members take turns trying to remove it from his face, but it is so firmly attached that any attempt to remove it would destroy Kane's face.

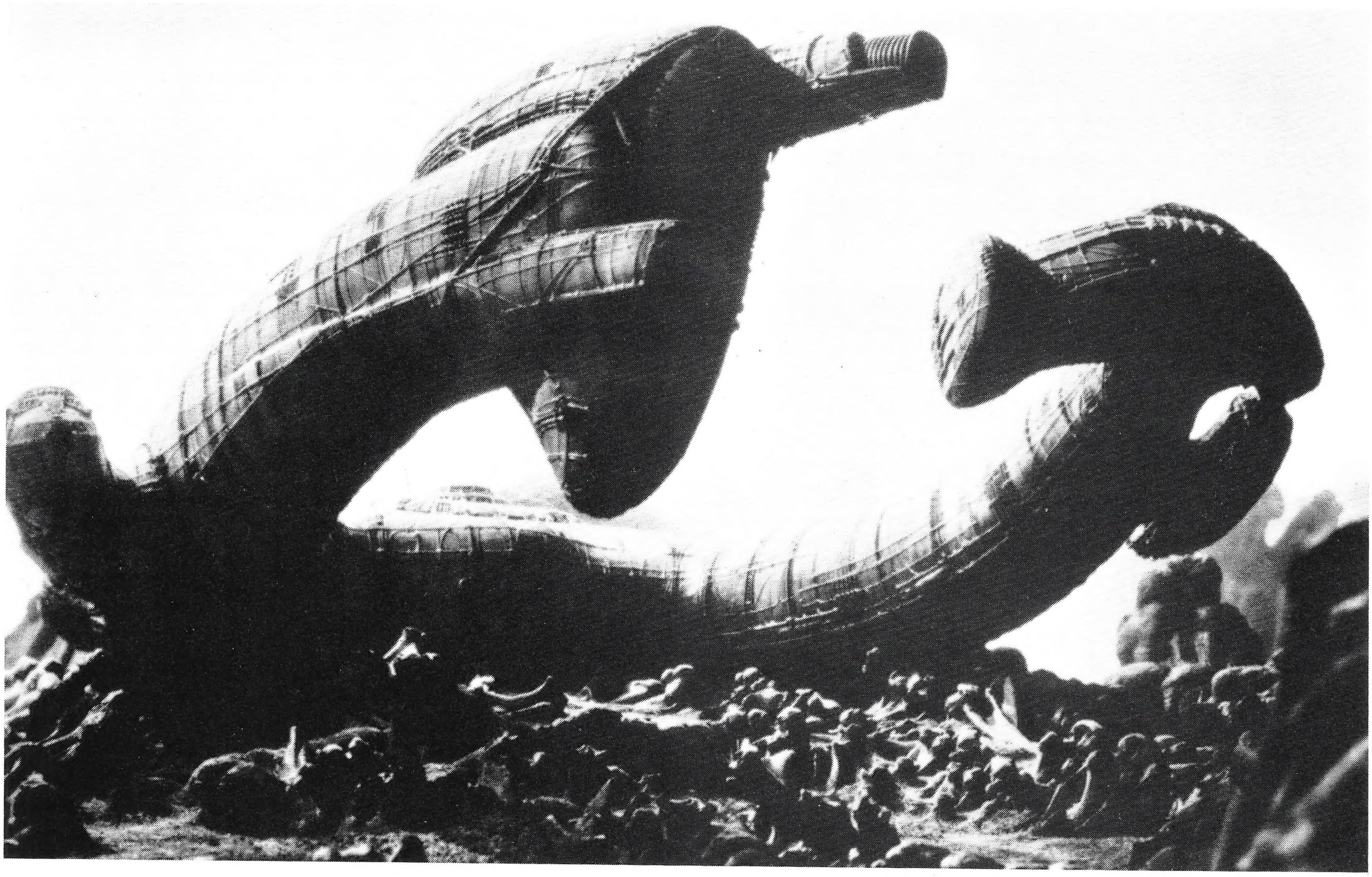
It was Dallas who insisted on cutting it off with a knife. He thrust the blade forcefully, and liquid and smoke rose from the cut. The liquid was a strong acid that dissolved the metal bed and dripped onto the floor.

With Dallas in the lead, they ran downstairs, the acid blowing holes in each floor one by one, before finally coming to a halt in the ceiling of the engine room.

Shortly after returning to the cabin, Ash reported that the creature had suddenly disappeared. Dallas, Ash, and Ripley searched the operating room. The creature fell from the ceiling onto Ripley. When they caught it, the alien was no longer moving. It was dead. Ripley insisted that the body be thrown overboard, clashing with Ash, who said, "It's the first space creature mankind has encountered, so it should be preserved for research." Captain Dallas left everything to Ash, the chief of science, and it was decided that the alien would be preserved in a sample case.

The Nostromo took off into space again. Kane regained consciousness and regained his appetite. However, as soon as he ate the prepared meal, he groaned and went into convulsions. And a head popped out of his chest. The alien had been growing inside his body without Kane's knowledge. Kane bled to death.

Dallas wondered why Ash had let the alien live, even though he had been observing Kane's condition and should have been able to predict what was going to happen.



It would be dangerous to leave the aliens like this, so the group split up and started hunting the aliens, armed with biological detectors and flame throwers, but while Brett was looking for a cat, he was attacked and killed.

The alien had grown. When Dallas found out that the alien was hiding in the air duct, he entered the duct alone. However, the detection device suddenly lost track of the alien's location. The alien suddenly appeared behind the panicked Dallas, killing him without giving him a chance to fight back.

The ship is now in chaos. The red emergency lights make things even more bizarre. Ripley, who has taken over as commander from Dallas, devises a countermeasure with Parker and Lambert, and decides to chase the alien into a small shuttle attached to the ship and launch the shuttle into space.

However, Ash was uncooperative for some reason. Now that she thought about it, Ash's attitude was often hard to understand. Ripley asked Computer Mother about this question. The answer was that Headquarters had given Ash the task of bringing the alien to Earth, which was also the Nostromo's top priority. The alien was more important to Ash than the lives of the crew.

However, Ash was approaching her from behind. Ripley desperately resisted. Ash was killed by Lambert and Parker who rushed to the scene after hearing the commotion. Ash was an android. Ripley and the others tried to connect to the line and get information about the alien.

"There is no way to kill the alien," Ash said. The three decided to make the Nostromo self-destruct and escape on the shuttle. Ripley set the self-destruct mechanism, and Parker and Lambert began to collect compressed air. However, while they were working, they were attacked by the alien and met a tragic end. Ripley finished setting it up and rushed to the shuttle. But the alien stood in her way. She tried to turn off the explosion timer in a hurry, but the computer's voice just kept repeating "cannot be turned off." Ripley made up her mind and jumped into the shuttle with her cat and took off. Just in time, the Nostromo exploded. Just as Ripley was about to enter the hypersleep capsule with relief, the alien appeared again. She quickly hid in the locker room and put on an airtight suit that was there. They were going to open the hatch and throw the alien into space with air pressure. The alien slowly approached Ripley. Filled with a breathtaking sense of tension, the drama hurtles towards a shocking ending.

キャスト

ダラス……トム・スケリット
リプリー……シガーニイ・ウィーバー
ランバート……ベロニカ・カートライト
ブレット……ハリー・ディーン・スタントン
ケイン……ジョン・ハート
アッシュ……イアン・ホルム
パーカー……ヤフェット・コットー

スタッフ

監督……リドリー・スコット
製作……ゴードン・キャロル
……デビッド・ガイラー
……ウォルター・ヒル
脚本……ダン・オバノン
原案……ダン・オバノン
……ロナルド・シャセット
製作総指揮……ロナルド・シャセット
原作……アラン・ディーン・フォスター
音楽……ジェリー・ゴールドスミス
《サントラ盤＝20世紀フォックス・レコード》
指揮……ライオネル・ニューマン
原作音楽著作権……フォックス・ファンフェア・ミュージック社
製作補佐……アイバー・パウエル
編集……テリー・ローリングス
撮影……デレク・バンリント
作品デザイナー……マイケル・シーモア
美術監督……レス・ディリー
……ロジャー・クリスチャン
〝エイリアン〟のデザイン……H・R・ギーガー
〝エイリアンの頭〟効果製作……カルロ・ランバルディ
特殊効果監修……ブライアン・ジョンソン
……ニック・アルダー
視覚デザイン・コンサルタント……ダン・オバノン
コンセプト作画……ロン・コップ
配役……(米)メリー・ゴールドバーグ
……(英)メリー・セルウェイ
プロダクション・マネージャー……ガース・トーマス
建造物マネージャー……ビル・ウェルチ
床効果監修……アラン・ブライス
特殊効果技術者……デビッド・ワトキンス／フィル・ノールス
……ロジャー・ニコルス／デニス・ロー
……ニール・スワン／ガイ・ハドソン
タイトル・デザイン……フランクフルト・コミュニケイションズ
……R・グリーンバーグ・アソシエイツ
……トニー・シルバー・フィルムズ
編集(タイトル)……ピーター・ウェザリー
音ネガ編集……ジム・シールズ
ダイアローグ編集……ブライアン・ティリング
サウンド・ミキサー……デリック・レザー
リーレコ・ミキサー……ビル・ロー
リーレコ助手……レイ・メリジ
ドルビー・サウンド・コンサルタント……マックス・ベル
音楽編集……ボブ・ハサウェイ
編集第一助手……レス・ヒーリー
編集助手……ピーター・カルバーウェル
……ブリジェット・レイス
……ピーター・バルドック
……モーリーン・リンドン
第一助監督……ポール・イベットスン
助監督……レイモンド・ベケット
……スティーブ・ハーディング
製作助手……バレリー・クレイグ
撮影台本……ケイ・フェントン
製作会計……ビル・フィンチ
製作補佐……アリス・ハーモン
……ロリ・コベル
監督助手……サンディ・モロイ
監督助手付き……ボブ・ジョーダン
プロダクション・エグゼキュティブ……マーク・ハガード
衣裳デザイン……ジョン・モロー
ワードローブ監修……タイニー・ニコルズ
メイク・アップ監修……トミー・マンダースン
メイク・アップ……パット・ヘイ
結髪……セーラ・モンザーニ
セット・デザイナー……イアン・ホイッテイカー
美術監督助手……ジョナサン・アンバーストン
……ベンジャミン・フェルナンデス
小道具……デーブ・ジョーダン
プロダクション・バイヤー……ジル・クアーティアー
コンセプト作画……ジャン・〝モービウス〟・ジロー
……クリス・フォス
大道具……ジョージ・ガニング
石膏細工……バート・ロッドウェル
塗装……ジョン・デービー
〝エイリアン幼児〟のデザイン及び製作……ロジャー・ディケン
〝エイリアン〟機械工……カルロ・デマルシス
……デビッド・ワトリング博士
〝エイリアン〟効果コーディネイター……クリントン・キャバース
マット合成……レイ・ケイプル
模型製作監修……ピーター・ボイジー
模型製作……エディー・バトラー
……シャーリー・デニー
……パティー・ロジャース
(本班)
カメラ・フォーカス……アドリアン・ビドル
……コリン・デビッドスン
カメラ移動……ジミー・ウォルタース
照明電気係……レイ・エバンス
エレクトロニクス及びビデオ・コーディネイター/…ディック・ヒューイット
(ミニチュア効果)
撮影……デニス・アイリング
カメラ技手……デビッド・リッチフィールド
フォーカス……テリー・ピアース
カメラ移動……ピーター・ウッズ
模型製作……マーティン・バウアー
……ビル・ピアスン
広告・宣伝コンサルタント……スタンリー・ビーレッキ
……チャールズ・リッピンコット
宣伝担当……ブライアン・ドイル
スチール撮影……ボブ・ペン
特殊光学効果……フィルムフェックス
特殊グラフィック効果……バーナード・ロッジ
〝エイリアン〟……ボラジ・バデジョ
スタント・コーディネイター……ロイ・スキャメル
スタントマン……エディー・パウエル
〝マザー〟の声……ヘレン・ホートン
猫〝ジョーンズ〟調教……アニマルズ・アンリミテッド

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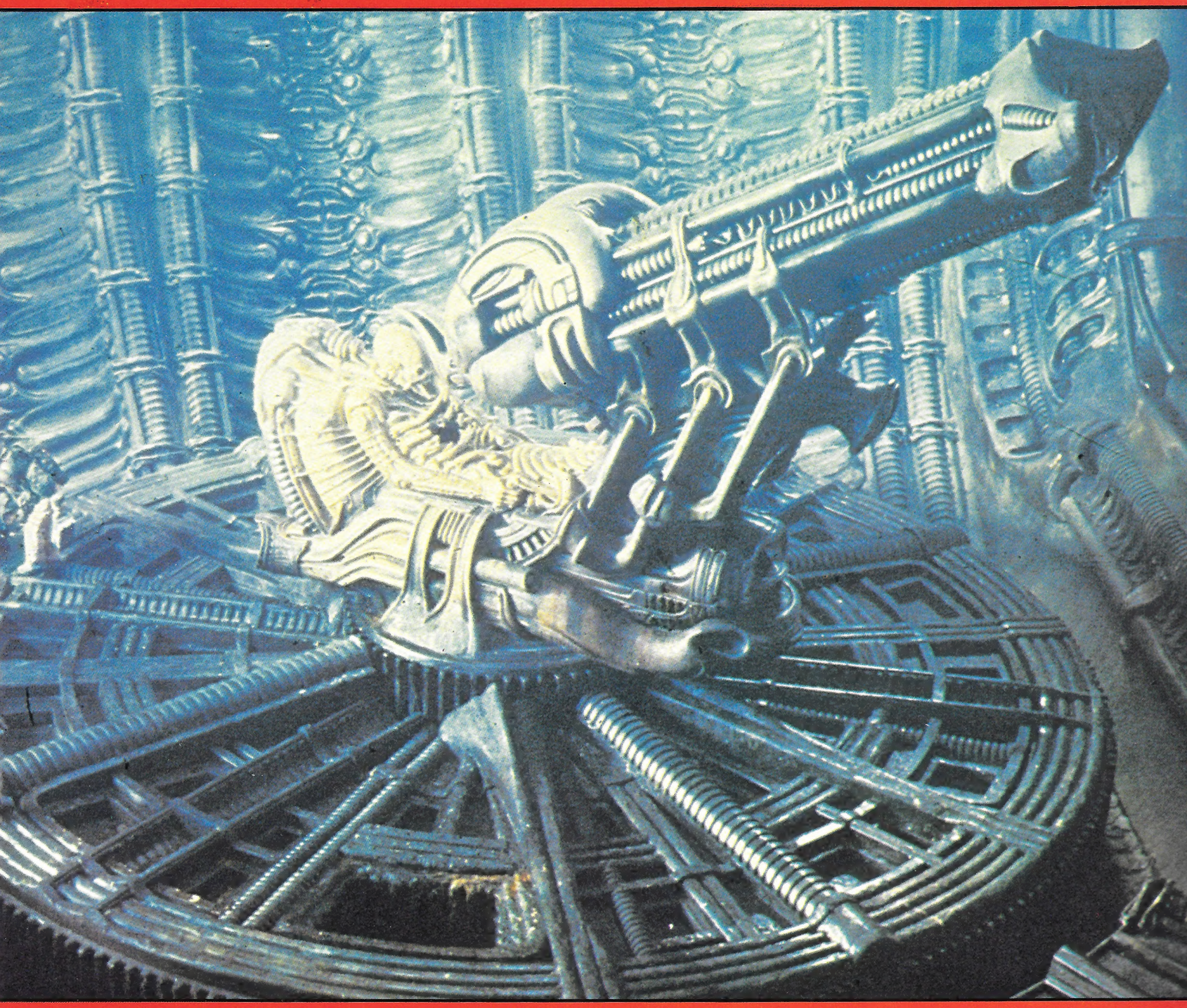
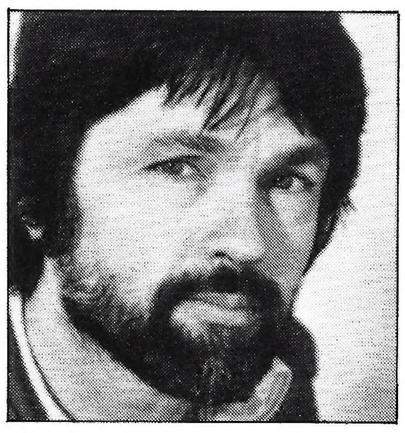
ALIEN





トム・スケリット
TOM SKERRITT

Tom Skerritt, a talented actor who played the role of Captain Dallas of the spaceship Nostromo, confronted the alien with a flamethrower in the air duct, and showed a brilliant performance in one of the most impressive scenes in the movie, and was given a top-billing role in this movie from a modest supporting role. He was born in Detroit on August 25, 1933. He graduated from McKenzie High School in Detroit.

He served in the United States Air Force for four years, and after being discharged he studied at Wayne State University in Detroit.

While in school, he performed in school plays. After two years, he dropped out and joined theater companies in Michigan and Ohio, performing on stage. In 1960, he entered the University of California, where he worked in TV productions and joined local theater companies to perform on stage. He was discovered by producer Terry Sanders while performing in "The Rain Man," and made his film debut in "War Hunt" (USA) in 1961. He has appeared in many TV shows, including "Combat," "FBI," and "The Fugitive."

His major works include "We Are the Calloways," "M★A★S★H," "Multiple Crimes," "Big Bad Mama," "The Devil's Rain," "Days of Love and Applause" (where he played Shirley MacLaine's husband), and "Ice Castles."

Skerritt has also written plays, one of which, "The Piano Teacher," was performed on the stage in Los Angeles starring Richard Dreyfuss. He also writes screenplays and has ambitions to become a director in the future. He has one child with his wife Susan, and he likes baseball and basketball.

シガーニイ・ウィーバー
SIGOURNEY WEAVER

She came to Japan in June to promote the film. She is a new star who has attracted attention from all over the world for her brilliant performance in the major role of Ripley, the de facto leading role in this sci-fi blockbuster following "Star Wars."

Her breathtakingly realistic performance in the climax, where she is the only survivor in the vast universe and confronts the alien, captivates the viewer. Her wonderful performance of her fighting alone in "Alien" is more sensational than Audrey Hepburn's brilliant performance in "Wait Until Dark," in which she was pushed into a desperate situation. She is the birth of a tomorrow's big star with the charm to be overwhelmingly supported not only by male fans in Japan but also by female audiences.

Her father, Sylvester Pat Sigourney, was a pioneer in the early days of television in the 1950s, and she had deep ties to the world of show business from a young age.

Born October 8, 1949 in New York. She studied at Stanton High School near San Francisco and Yale Drama School, then returned to New York and entered the Actors Workshop to study acting. Her stage debut was in "The Constant Wife" with Ingrid Bergman. She then appeared in "Gemini," "Marco Polo: A Solo," "The New Jerusalem," and other productions, attracting attention as a young actress and appearing on television.

She made a brilliant film debut in "Alien" and has become an instantly recognizable, promising, beautiful actress who is garnering attention as the biggest new star of 1979.

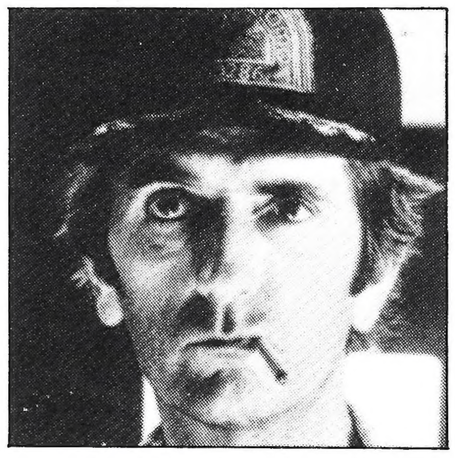
She is unmarried, and her hobbies are modern dance and reading. Her favorite book is "Lucky Jim" by Kingsley Amis. Her favorite authors are John Updike and Flannery O'Connor. Her favorite poets are Robert Frost, Edna Saint, Vincent Millais, and Shakespeare.

ベロニカ・カートライト
VERONICA CARTWRIGHT

Veronica Cartwright, who plays Lambert, was born on April 20, 1949, in Bristol, England. At age four, she moved to Toronto, Canada, and two years later, settled in Los Angeles. She attended Providence High School and attended drama classes while there. She appeared in a TV commercial at age six, made her film debut at age nine in "The Great War," appeared in Wyler's "The Rumored Duo" at age 12, and appeared in "The Birds" and "Spencer's Mountain" at age 13. At age 14, she won an Emmy Award for her role in the TV movie "Don't Talk to Me, It's a Bad Day," establishing her as a talented child actress. Her brilliant performance as the bizarre, lying girl in "The Two of Us" captivated audiences with her genius talent. She became a popular TV star after serving as a regular on "Daniel Boone, King of the West" for two years.

Angela, who appears in "The Sound of Music," is hER younger sister, three years younger than her.

She took a break from the big screen for a while, but returned as an adult in "Inserts" (USA) in 1977. New films such as "The Body Snatchers" and "Going South" have been produced one after another.



ハリー・ディーン・スタントン
HARRY DEAN STANTON

Stanton, who plays Brett, was born in Kentucky on July 14, 1926. After graduating from Lougheitte High School, he was drafted into the Navy during World War II. After being discharged, he enrolled at the University of Kentucky and performed in student plays. He studied at the Pasadena Playhouse for four years, and after appearing in television, made his film debut in 1958 in "The Proud Rebel."

He has appeared on television in many shows, including "The Virginian" and "Gunsmoke."

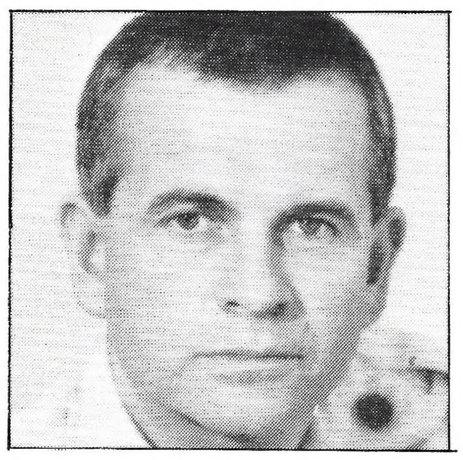
His major works include "Dillinger," "Violent Escape," and "Billy the Kid." Some of his hits include "Blue Jeans Journey," "Goodbye My Lovely," "The Godfather Part II," "Missouri Break," and "Straight Time."

His latest project is "Wise Blood," directed by John Huston.

ジョン・ハート
JOHN HURT

John Hurt, who plays Kane, was born on January 22, 1940, in Chesterfield, Derbyshire, England. He studied at Lincoln School in Lincoln. He initially aspired to be a painter, but after studying at the Royal Academy of Dramatic Art in London, he became an actor, making his stage debut at London's Art Theatre in 1962. He established his reputation as a talented young actor through performances with the Royal Shakespeare Company, among others. He made his film debut in 1962 in the US film "Wild and Willing." He also appeared frequently on British television, winning a Best TV Performance Award in 1975 for "The Naked Mandarin." He also won a Golden Globe for Best Supporting Actor for "Midnight Express."

His major works include "Even if My Life is at Stake," "The Great Evil," "White Snow for Just the Two of Us," and "Midnight Express."



イアン・ホルム
IAN HOLM

Ash plays the shocking role of an alien stooge who turns out to be an android, and the scene in which his true identity as an android is revealed is one of the most astonishingly stunning scenes in the film, with stunning direction and special effects. The man Ash is played by the famous British actor Ian Holm.

Born on September 12, 1931, in Goodmayes, Ilford, Essex, England. After graduating from the Royal Academy of Dramatic Art in London, he made his stage debut in "Othello" at the Shakespeare Memorial Theatre in Stratford and Avon in 1954, and has since appeared in numerous Shakespeare plays, winning the Evening Standard Award for Best Actor for his role in "Henry V" in 1964. He moved to New York in 1967, winning a Tony Award for his role in "The Coming Home." He has also appeared in numerous TV productions.

His major works include "Nicholas and A lexandra," "Queen Mary," "War and Adventure," and "Adventurer." He also appeared in the TV series "Holocaust."

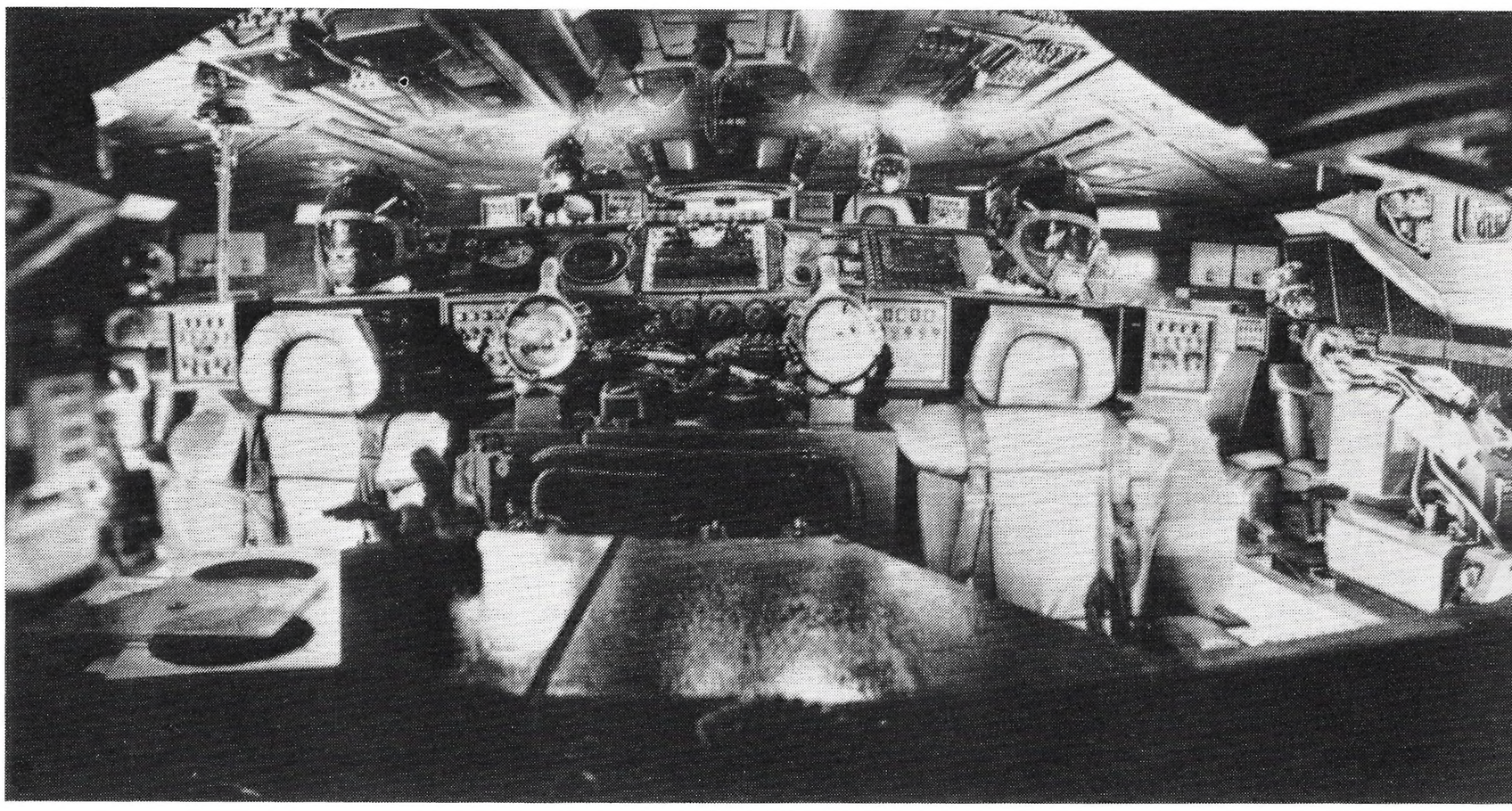
ヤフェット・コットー
YAPHET KOTTO

He plays Parker, the only black man among the seven astronauts, who becomes a victim of the aliens along with Lambert, played by Veronica Cartwright. He saw Scott's "The Duellists" three times and fell in love with his visual sculpting skills, and he was so captivated that he wanted to work with the director at all costs, which ultimately led to him winning the role of Parker in Scott's second film, "Alien."

Born November 15, 1939 in New York City. After graduating from James Monroe High School, he made his off-Broadway debut in 1958. His most famous work is "Othello." He appeared in TV shows such as "Bonanza" and made his film debut. He gained fame as a black actor with a strong personality.

His major works include "A Magnificent Bet," "5 Card Stud," "007: Live and Let Die," "110th Street Crossing," "The Liberation of L.B. Jones," "Drum," and "Shark's Treasure."

His new film is "Brubaker," co-starring Robert Redford.



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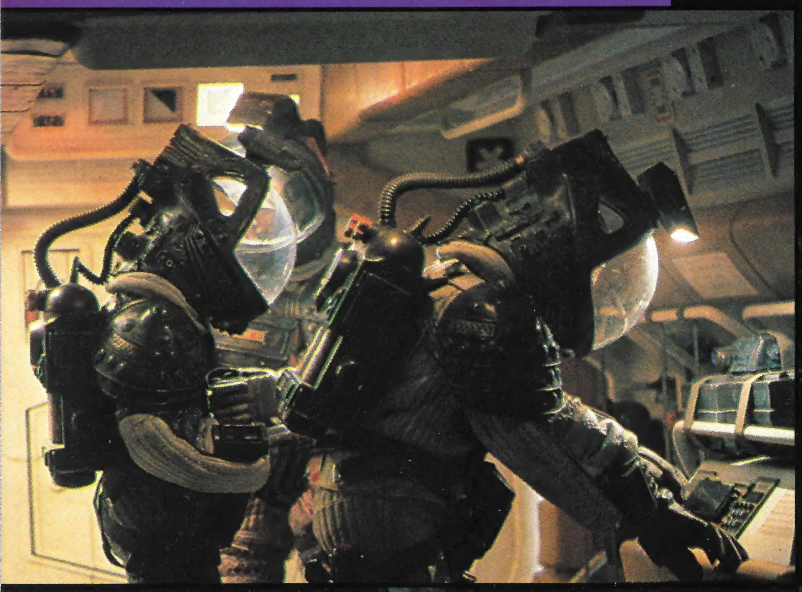


Director
リドリー・スコット
RIDLEY SCOTT

This is British director Scott's challenge into the world of science fiction, following in the footsteps of George Lucas of "Star Wars" and Steven Spielberg of "Close Encounters of the Third Kind."

He wasn't a sci-fi fan, but after watching and studying Stanley Kubrick's "2001: A Space Odyssey" five times, he was captivated by "Star Wars" and now tackles sci-fi for the first time. "I would say Star Wars is an astounding fantasy," he says.

According to Scott, "Alien" is a suspense thriller set in far-flung spaces, and he says, "Space fantasy has taken on a kind of anthology format, like the Western. Anything can happen in it, from Greek tragedy to slapstick comedy, with or without a message. What traditional science fiction has lacked is vitality." With the help of the staff of "2001: A Space Odyssey" and "Star Wars," he has successfully completed a powerful new science fiction thriller, and has been hailed as a master of new-age entertaining films that are in no way inferior to those of Lucas and Spielberg.

Ridley Scott was born in South Shields, Tyne and Wear, England in 1939. He studied at West Hartlepool School of Art and the Royal College of Art in London. He majored in film at the Royal College of Art, where he produced 16mm short films. After graduating, he joined BBC TV as a set designer and eventually became a TV director. Three years later, he left BBC TV and began making his own successful commercials. He also worked in the United States. Over the next ten years, he made nearly 3,000 commercials, winning numerous awards and becoming famous. He made his directorial debut in 1976 with The Duelists, which was shown at the Cannes Film Festival the following year and won the Special Jury Prize. The Duelists is a film adaptation of a short story by Joseph Conrad, a costume drama set in the Napoleonic era.

Music
ジェリー・ゴールドスミス
JERRY GOLDSMITH

He won the Academy Award for Best Original Score for "The Omen," and has been nominated for an Oscar eight times for his work on "The Wind and the Lion," "Chinatown," "Papillon," "Patton," "Planet of the Apes," "The Sand Pebbles," "The Blue Skies," and "Freud." He is one of America's leading film music masters, releasing wonderful masterpieces every year.

Born in Los Angeles, he studied composition under Miklos Rozsa at the University of Southern California's School of Music. After graduating, he joined CBS Broadcasting, where he was responsible for radio and television music. He composed works such as "Climax," "Dr. Kildare," and "Napoleon Solo." He particularly excelled in thrillers. In 1957, he also began composing film music. His wife is Marni Nixon, famous for her voice-over work in "My Fair Lady."

In addition to the above, he has also composed music for "Lilies of the Field," "Tora! Tora! Tora!", "Call Girl," "Last Run," "The Omen 2/Damien," "Magic," and "The Boys from Brazil."

Adaptation/Co-Original Story
Visual idea•Consultant
ダン・オバノン
DAN O'BANNON

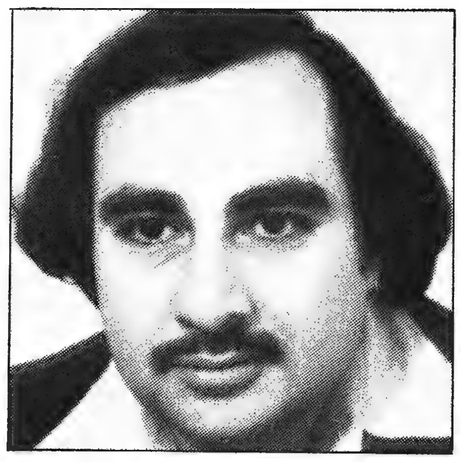
Co-adapter (also co-original story writer, and visual idea consultant) Dan O'Bannon was born in St. Louis, Missouri in 1946. He graduated from MacMurray College in Illinois. In 1968, he enrolled at the University of Southern California for two years, aspiring to become a screenwriter and director. In 1975, he participated in the film adaptation of Frank Herbert's novel "Dune" to be made in Paris as a special effects consultant, but the project fell through after six months, so he returned to the United States and wrote the original story for "Alien" with Ronald Shusett. He recently worked on computer screens and special effects for "Star Wars," and is producer, screenwriter, editor, art director, special effects director, and lead actor in the sci-fi masterpiece "Dark Star."

Production
ゴードン・キャロル
GORDON CARROLL

Gordon Carroll was born on February 2, 1928, in Baltimore, Maryland. He studied at Princeton University. After graduating, he ghostwrote for the famous columnist Billy Rose before becoming a TV comedy writer. In 1949, he was invited by President Truman to join the Pentagon and become a member of its secret service. Three years later, he became the accounting manager of a New York advertising agency. In 1958, he teamed up with Elliot Hyman and Kenneth Hyman to begin distributing old Warner Brothers films. He later added Ray Stark and formed Seven Arts, and as Stark's assistant, produced "The World of Suzie Wong." He subsequently served as executive producer on "How to Murder Your Wife," "Violent Prison Escape," "Happiness in Paris," and "Billy the Kid: Life at 21-Years-Old."

Art•Equipment
レス・ディリー
LES DILLEY
ロジャー・クリスチャン
ROGER CHRISTIAN

The dazzling space art and set design of "Alien" and the spaceship Nostromo are one of the highlights of this film, and the art and set design were once again done by the famous Les Dilley and Roger Christian, who won Academy Awards for Best Art Direction and Best Set Design for "Star Wars." They have created a magnificent set influenced by Expressionist art that is even more luxurious than those used in "2001: A Space Odyssey" and "Star Wars."



Executive producer/Original story
ロナルド・シャセット
RONALD SHUSETT

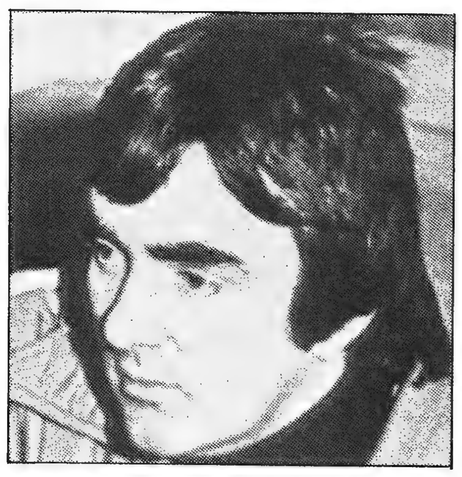
Executive producer and original story writer Ronald Shusett was born in Pittsburgh, Pennsylvania in 1939. He dropped out of the University of California and worked for his father's real estate company. In 1967, he became a stage producer and began writing screenplays and original stories on the side. In 1976, he teamed up with Dan O'Bannon and eventually wrote the original story for "Alien."

Collaborative production•
Cooperative adaptation
デビッド・ガイラー
DAVID GILER

Co-producer David Giler was born in New York in 1943 and graduated from the University of California. His father was a film and TV writer, and after following in his father's footsteps and writing the TV script for "Guaranteed Men," he was promoted by his father to become a TV writer himself, producing numerous works including "Napoleon Solo" and "The Woman from UNCLE." In the film industry, he has written "Myra," "Parallax View," and "The Strange Thief/Dick and Jane." He also directed "Black Bird" (USA), a parody of "The Maltese Falcon."

Collaborative production•
Cooperative adaptation
ウォルター・ヒル
WALTER HILL

Co-producer Walter Hill was born in Long Beach, California in 1942. He studied art and literature at the University of Mexico. He worked in construction and oil fields before entering Hollywood as a screenwriter. He wrote the screenplays for "Love Song for a Murderer," "The Getaway," "The Macintosh Man," "The Big Bad Thief," and "New Moving Target." He also directed "Street Fighter" and "The Driver," garnering attention for his dynamic directing skills. The latter, in particular, was a major hit thanks to its well-received car chase. His latest directorial effort, "The Warriors," was a huge hit across the United States.



B. Johnson
Special effects
ニック・アルダー
NICK ALLDER
ブライアン・ジョンソン
BRIAN JOHNSON

Nick Alder, 36, is a genius special effects artist who has been attracting attention in the British film industry since the 1960s. His father was a camera engineer, so he became fascinated with cameras at the age of nine, and he gained fame in the TV and commercial world. After working for Hammer Films, he was responsible for special effects on films such as "Khartoum," "The Long Duel," "The Desert Sun," "The Great Battle," and "The Wild Geese." He is also known for the TV series "Space 1999."

Brian Johnson participated in the special effects of Stanley Kubrick's "2001: A Space Odyssey," which opened a new chapter in the history of science fiction movies and made him a global star. His special effects also showed off their full potential in "Alien," and he was subsequently appointed special effects director for "Star Wars II: The Empire Strikes Back," making him an undisputed top star in the world.

Costume design
ジョン・モロー
JOHN MOLLO

He won an Academy Award for Costume Design for "Star Wars." He has a deep knowledge of Japanese armor and samurai weapons, and for this film, he was inspired by the costumes and customs of Japanese and Spanish samurai and knights. This is no surprise, as he has an interest in military uniforms in Europe and America, and published a book titled "Military Fashion," featuring lavish illustrations on Western military uniforms from 1640 to 1914. This is a world-famous classic, and he has published six books in total. His involvement in film began in 1967 when he was invited to serve as a technical advisor on Tony Richardson's "Distant Battles." He also served as a technical advisor on "Nicholas and Alexandra" and "Barry Lyndon." He gained a reputation for his flawless costumes and superb research into customs in period dramas. "Star Wars" was his first time working on costume design, and this marks his second time.

A spectacular set that surpasses even the unimaginable 2001: A Space Odyssey!

The most incredible and intricate set piece in "Alien" is the enormous spaceship "Nostromo," a gigantic tugboat that pulls three gigantic oil refineries through space. It's a kilometer and a half long and weighs a staggering 200 million tons.

Production designer Michael Seymour said:

"We started by building a model set, then moved on to building the control bridge corridor. Then, after much deliberation, we started on the detailed construction of the set."

The Nostromo had three decks. The designers initially considered building a huge three-story set, but this proved unsuitable for the filming purposes, so they abandoned the idea and built the A Bridge first, which took up most of the C Sound Stage at Shepperton Studios.

Bridge A houses the astronauts' living room, dining room, computer annex, medical room, and numerous corridors. The most important and eye-catching feature is the Operations Bridge. This is a technological wonderland, where the seven astronauts operate the spacecraft from large leather seats. The grille is lined with 40 television screens of various sizes (5-inch, 9-inch, 13-inch, 15-inch, and 22-inch), displaying various images via a computer. Outside are numerous instruments, countless switches, and thousands of constantly flashing indicator lights. The images are fed from a complex video center located off the sound stage, managed by video coordinator Dick Hewitt. The numerous electrical circuits and devices along the walls were provided by the equipment and installation crew, and most were converted from old aircraft, automobiles, radios, and TV sets.

Les Dilley, who worked with Roger Christian as art director, said the following about this:

"We've used a lot of scrap engines, especially from old jet aircraft, which look very plausible, so it's all been a good thing."

Incidentally, Dilly and Christian won Oscars for their work on Star Wars, as did costume designer John Morrow.

The Nostromo's control bridge is perhaps the most technically realistic set ever built, and it proved particularly impressive when it all worked. Walking along the bridge, pressing buttons and flipping switches caused lights to come on, doors to close, buzzers to sound, and TV screens to zoom in for close-ups. Art designer Michael Seymour said, "The only thing this starship can't do is fly."

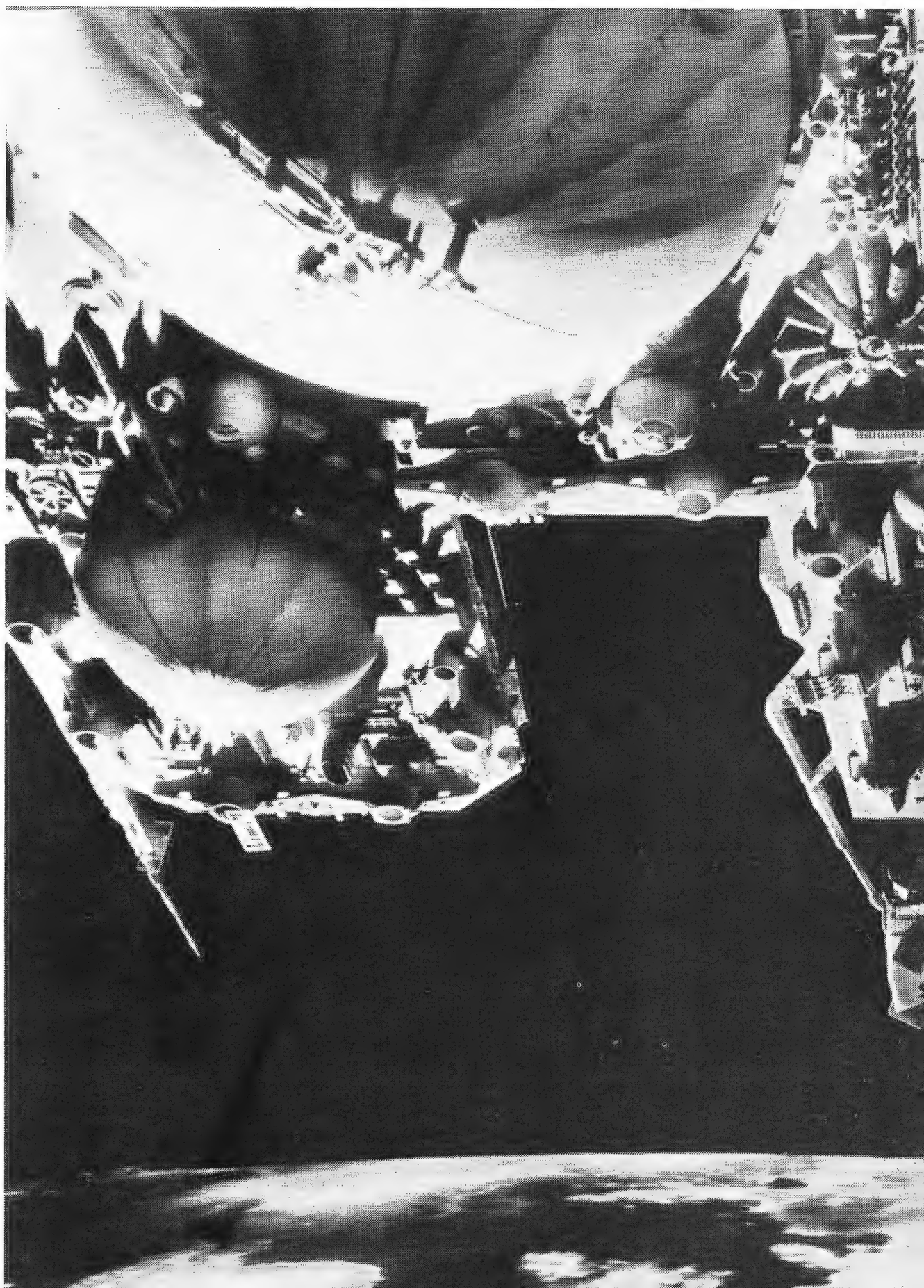
Walking down the corridor from the bridge, one reaches the dining area, where the film crew eats and rests. On one side is the kitchen, and with a single press, your choice of meal is dispensed in the form of capsule powder or tablets. Samples of the food types are provided, so you can choose your favorite. If you want an apple, you'll get a miniature apple, or if you want a banana, you'll get a miniature banana. There are shelves with durable dishes, and there's also a sink. You can do your laundry there too.

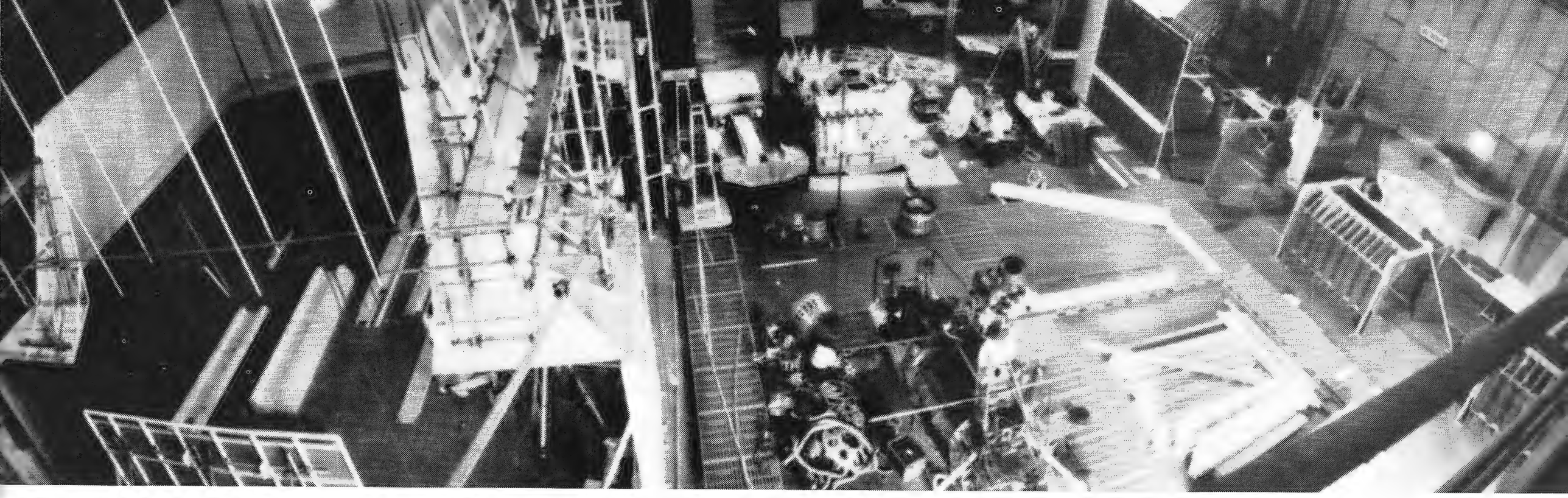
Another well-lit, padded hallway leads to an examination room stocked with medical equipment and medications, including an operating table that slides out from the wall and intimidating surgical instruments that hang from above.

Another section of A-Deck is a magnificent hypersleep capsule, with flower-shaped, resin-lined beds where the spacecraft's crew can sleep for one or two years, as they choose. The intersecting lobby contains a large, resin-lined clothing chest, where the crew's spare spacesuits, helmets, and other gear are stored.

The Nostromo is guided by an incredibly powerful computer called "Mother," operated by seven astronauts and through which it receives other information. It is called "Mother" because the official technical name for this computer is MU/TH/UR/6000.

Filming of the later sequences in "Alien" took place on the two lower bridges of the Starship, which were set up on separate stages. B Bridge was where general maintenance was carried out, while C Bridge contained the engine room, an endless web of corridors packed with various complex instruments, and a huge "claw room" where the

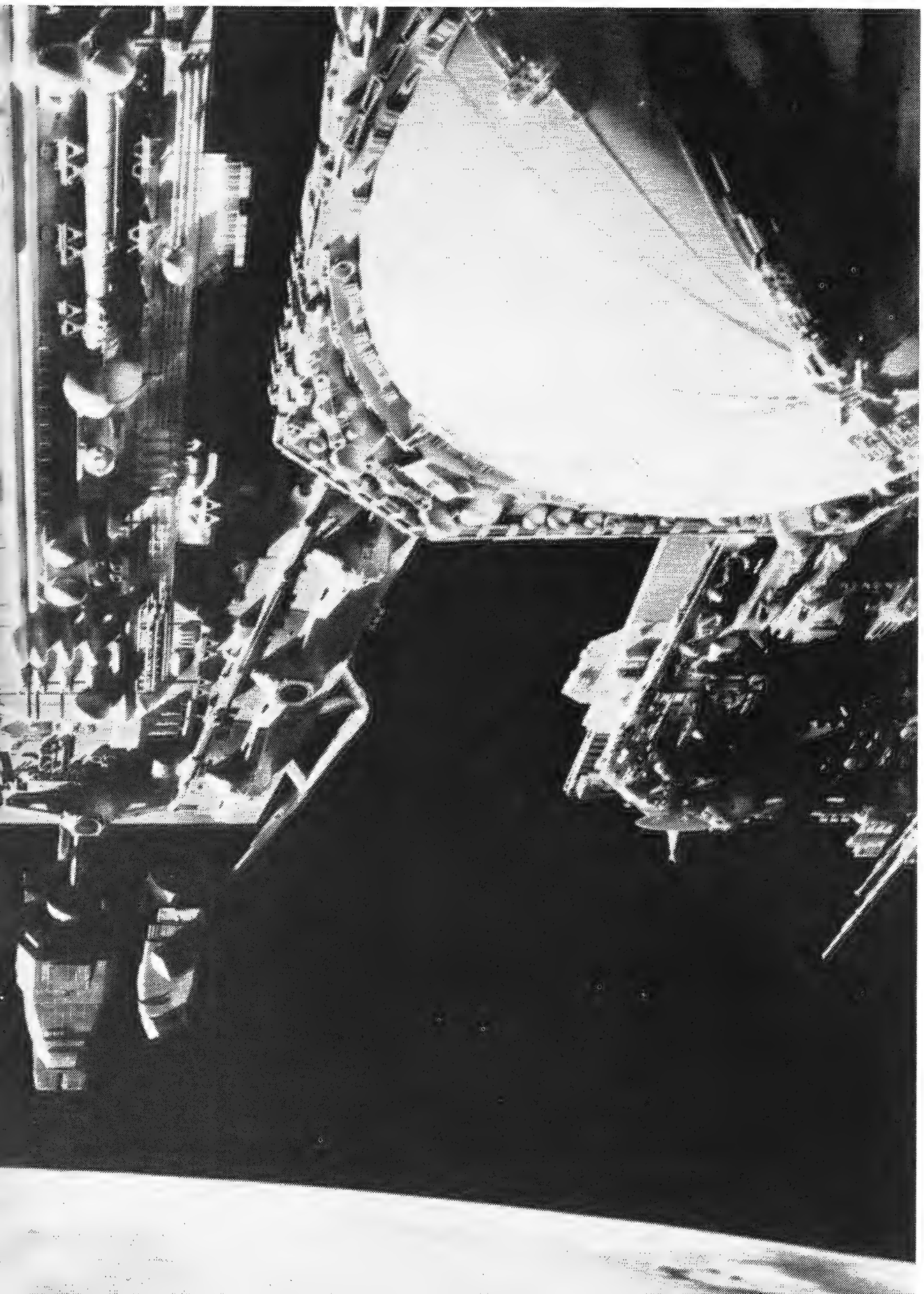




Starship's giant landing claws could be retracted when it was not in use. Regarding the Starship's interior, art director Michael Seymour said:

"The essential point of all these complex spaceship interior sets is to allow actors and audiences to walk freely from corridor to corridor, giving the feeling that they are inside a huge starship, while still feeling cramped. It feels more scientific than sci-fi, and at the same time, it gives the feeling that the spaceship has been lived in for many years. After all, the crew are space truckers, and they have their day jobs. They are top-tier truckers, and they just drive a complex starship through space. They are, if you like, pirates, collecting oil and minerals from various planets, bringing them back to Earth, and disposing of them for a profit. But one day, they wake up from a long sleep and hear the mysterious screams of the planet, which may have been coming from millions of years ago. And when they finally land there, they encounter for the first time the terrifying and unknown creatures known as 'aliens.'"

The Nostromo is a memorable set piece that was a technological marvel for the film: it doesn't actually lift off, but it does everything else.



The greatest special effects ever achieved

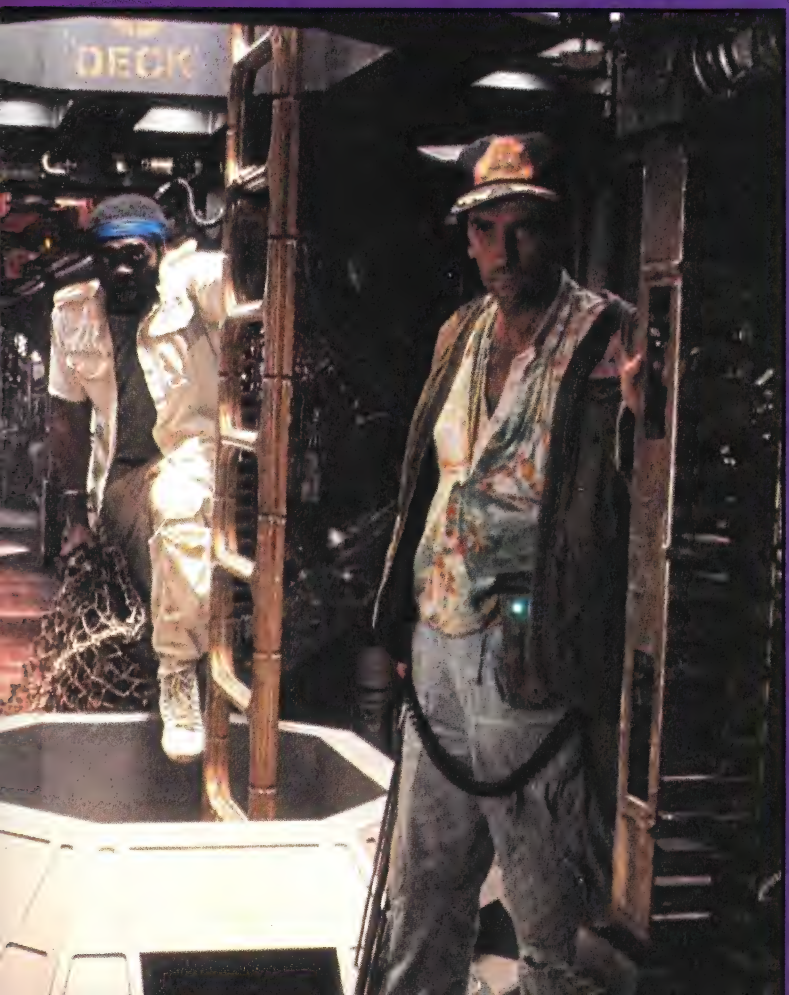
The planet's surface sequences in "Alien" were shot at Shepperton Studios, but six months of special effects and modelling took place at Bray Studios in Windsor (where Hammer horror films were previously made), 15 miles from London.

Here, special effects supervisor Brian Johnson teamed up with executive special effects supervisor Nick Alder to create the magic of highly complex special effects. The two kept their work strictly secret. Revealing the secrets would have halved the audience's interest. However, Nick Alder did let slip the following:

"The model of the Nostromo is eight feet long, but in the film it is 800 feet long. It is also a mile and a half wide in the film. We used special techniques to film moving shots through space, stardust and planets, with close-ups of the spaceship and the astronauts working inside, all in one shot. But how we did this is a secret.

For the most part, we use the original negative and a composite exposure method, which is more effective than other methods. We do not use 'traveling mattes' or 'blue screen backings' for various reasons. All shooting is done in low light. We also decided to use the 'rotoscoping' method.

ALIEN



PRODUCTION NOTE

Under director Ridley Scott's direction, "Alien" launched Shepperton into space on huge studio sets, some designed by Swiss surrealist painter H.R. Giger, bathed in Scott's signature eerie lighting. Eschewing the often counterproductive modernism often associated with this genre, "Alien" leans heavily toward baroque, gothic, starkly modern, and the usual chic futurism.

The film's unique style and the effort that went into creating it clearly demonstrates Scott's talent as a designer.

Scott is one of the few TV commercial directors whose work is instantly recognizable in its style: light sweeps across the screen like a phosphorescent mist. Heavy backlighting and the use of filtered incense smoke create a nostalgic, romantic atmosphere. One of Scott's best-known commercials (for British brown bread) shows a quaint bakery scene shrouded in the mist of time.

The Duelist, a film adaptation of a Joseph Conrad short story about the Napoleonic Wars, also used this technique, again demonstrating Scott's brilliant sense for lighting and composition. Incense and rim lighting were used again in Alien, but Scott was more than happy to employ them in the bleaker, colder environment of interplanetary space. During filming, he said:

"'Alien' is an extremely intense film, so I wanted to tone down the colors a bit. I would have preferred to use smoke.

"Gaze and filters can flatten the image. Incense adds depth, adds a three-dimensional feel, and can be very sophisticated. It brings out the background and increases the silhouette of objects. Of course, smoke is not used on large objects, nor is it used inside spaceships, because it would make the viewer think there is a fire."

Is "Alien" a space movie? A horror film? An allegory? Or is it trying to find a connection between the name of the space tugboat, Nostromo, and the original story of Conrad's "The Duelist"? Scott explained:

"It's Conradian, in the sense that it compares the situation in Conrad's Nostromo with the situation of people stranded on a planet. Similar circumstances and similar events affect different people. What interested me about this story, on the subject of horror, is its simplicity and consistency throughout. I read the script in 40 minutes; normally it takes four days, but this was concise and clear. It's natural, extremely strong, and the characters are well-defined. I thought it would be a great entertainment film. And it's more than just a horror film; it's a film that explains horror."

プロダクション・ノート

The original Alien script was written by Dan O'Bannon, based on a story he had written in collaboration with Ronald Shyersett, but when 20th Century Fox didn't give it the OK, Walter Hill and David Giler rewrote it, as co-producer Gordon Carroll explained:

"We read through the script, which Walter Hill had written in a unique technique: fragments in blank verse. He had already written six plays in that style and sold them all. I rewrote the script and took it back to Fox, who accepted it. I was sure Walter Hill would also direct, but he said he wasn't confident about working outside his field."

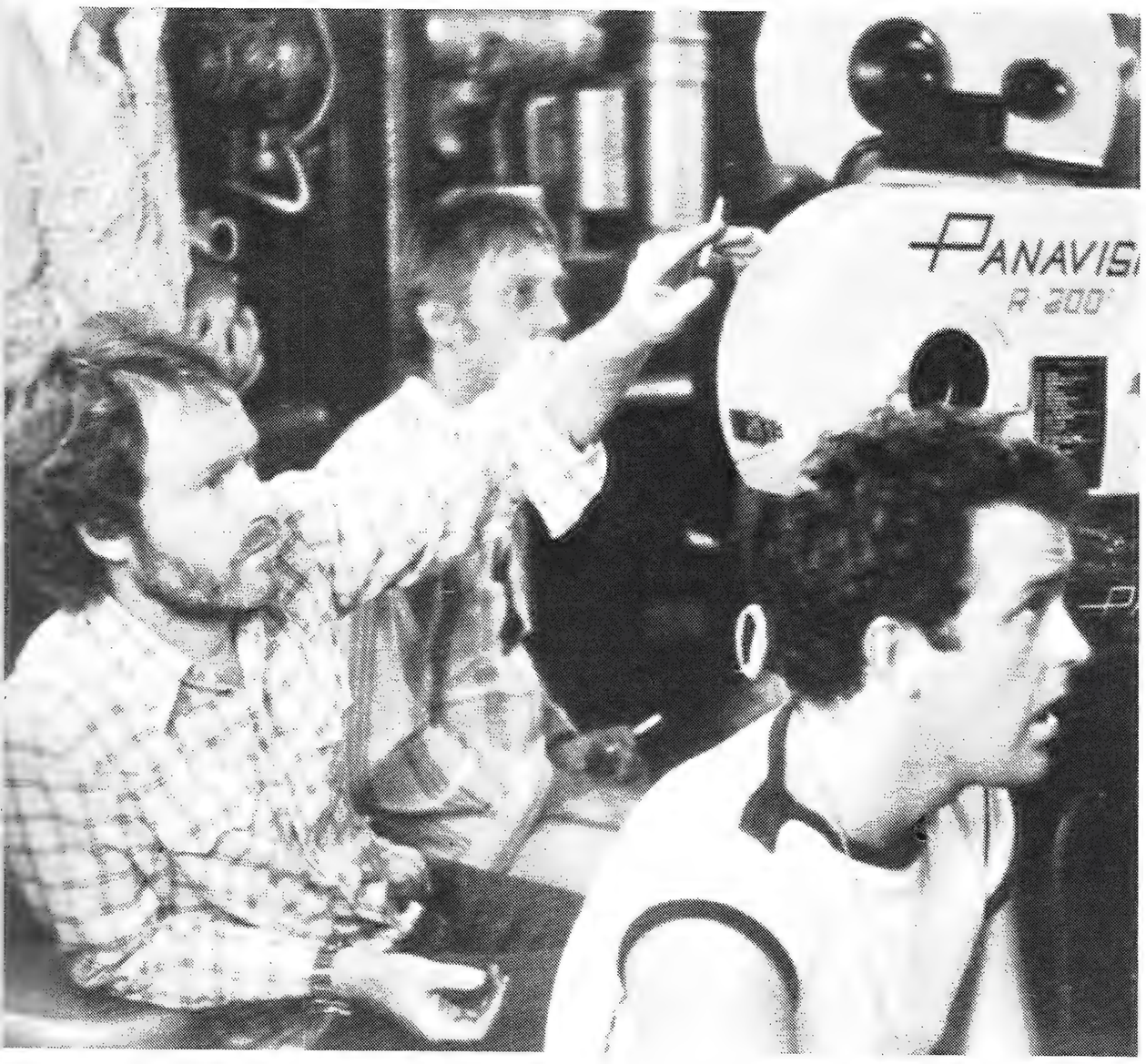
Ridley Scott was recommended as a director by Fox's European production manager, Sandy Lieberson, who showed a preview of The Duelist to Fox executives.

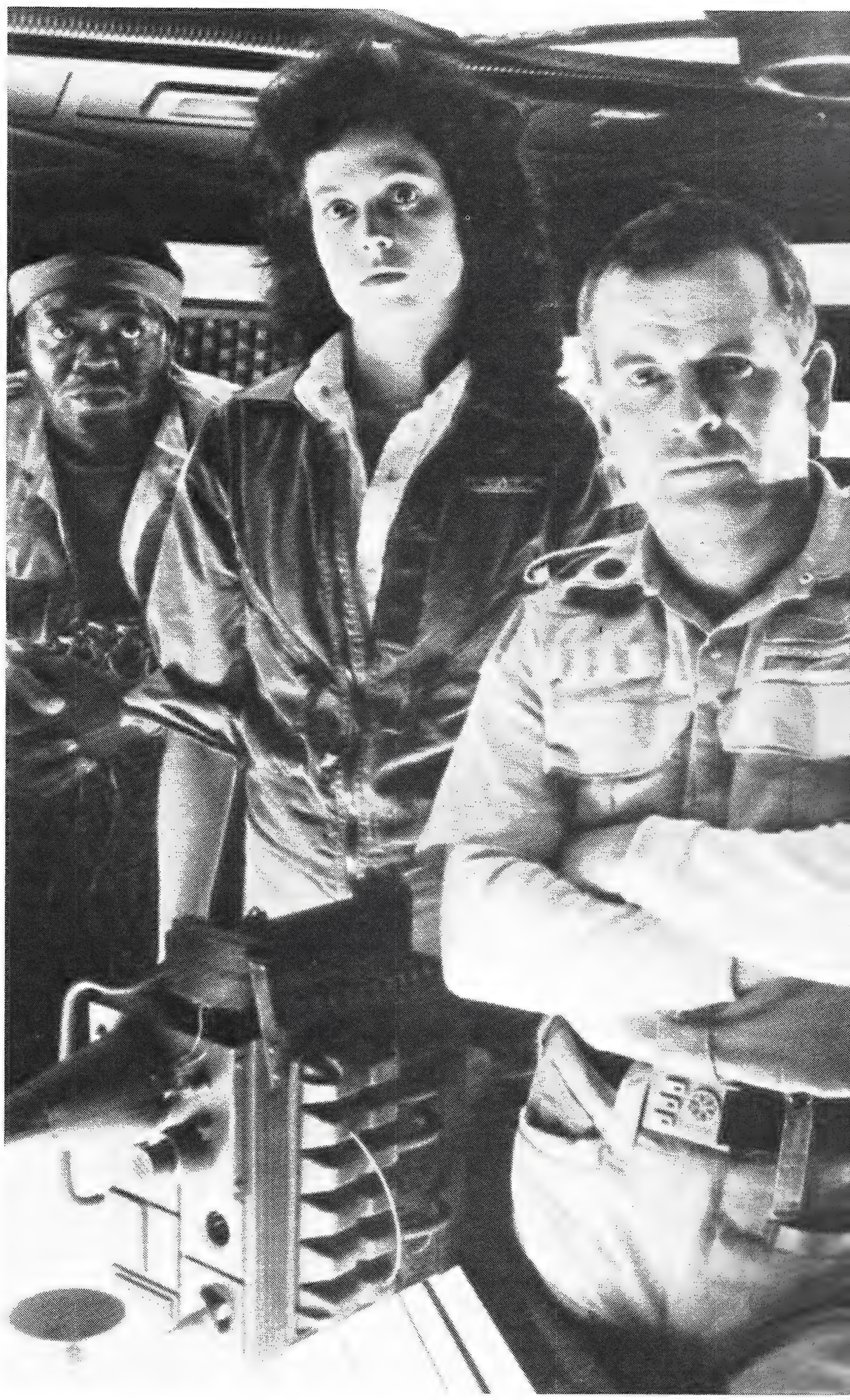
This film is influenced by many of the above people. Dan O'Bannon made only one science fiction film, "Dark Star" (not released in Japan). It is a satirical portrayal of space travel, and he produced, edited, wrote the screenplay, produced art, and created the special effects himself. Walter Hill, who directed "The Driver," gave the film tension, suspense, momentum, and professionalism. Ridley Scott, of course, influenced the film with his eerie, brilliant visual effects.

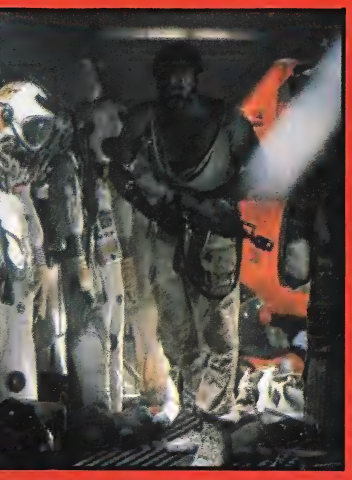
The visual arts must also be recognized as highly unusual. At Ridley Scott's request, Fox hired H.R. Giger to design the sets, especially those related to the monstrous aliens who inhabited the mysterious spaceship. The artist's specialty was machine-age eroticism. His paintings were composed of inhuman, three-dimensional compositions in which human features (spine, bones, muscles, genitals) took the form of mechanical parts, which then played out in a futuristic orgy.

Scott became passionate when talking about Giger, saying:

"One day, when I was visiting Shussett and O'Bannon in Hollywood, they showed me a book of Giger's art and said they liked this painting and asked me what I thought. I was so overwhelmed with amazement that I was numb. I shouted, 'This is it!' I still remember the half-page painting I saw. It was amazing. As far as I was concerned, that painting was Alien. The question then became how to express it."







PRODUCTION NOTE

Giger's design distinguished the film from run-of-the-mill science fiction. Another element, influenced by O'Bannon, is the well-worn feel of life on the Nostromo, a familiar theme from "Dark Star." The spaceship's chaotic, domestic atmosphere is enhanced by the presence of empty beer cans and a reddish-brown cat named Jones. Another element is the connection to Conrad. Though it's only the name of the space tugboat, Conrad and Scott seem to share a commonality in their imaginary worlds: a romanticism tinged with irony and fatalism. The space tugboat is part technological monument, part futuristic spaceship carrying the stricken adventurers of Conrad's novel. The film "The Duelist" centers on two men plagued by a relentlessly haunting obsession, and the fatalism present in this work is also present in "Alien." Scott's opaque visual imagery, with his actors suspended in a thick haze of light, creates a murky, sticky atmosphere that perfectly expresses the shrinking human will.

"I'm fascinated by the theme of destiny. I'm drawn to the crushing fate in 'Alien.' No one can escape it. I have to express that."

What he learned from making TV commercials—maximizing visual impact in the shortest amount of time—was demonstrated through meticulous camera setups and other preparations. Incense for effects smoked in cans, and set surfaces were painstakingly sprayed to prevent camera reflections. Scott even donned a monk's hooded cloak to shield himself from glare for one scene. His camera's precision, from capturing close-ups to adjusting the speed and trajectory of the crane used to film inside the alien spaceship, was calculated in advance.

Compared to the main sequences, the sets for the sequences towards the end of the film were built in smaller locations (engine room, hallways, escape boat), but these small sets seemed somehow out of place in the middle of the vast soundstage, which was strung with cables and pulleys like vines in a jungle.

In the climactic scene, Sigourney Weaver's character, the last surviving Ripley, escapes the alien and takes refuge in the Nostromo's engine room, which is on the verge of exploding due to a power overload. Scott personally crouched in a corner of the small set, camera in hand, to get a low-angle shot. Scott nodded, and his assistant called out, "Everybody, be quiet. We're rolling."

During a brief lull in the action between takes, technicians and prop crews quickly got to work on the illusion machines. Hatch covers were closed (operated by ropes), CO2 steam barrels were ready, and Scott, grinning, told Sigourney Weaver not to forget the flamethrowers. Sigourney Weaver said during a break in filming:

"I tried to act as though I was a soldier as best I could. I felt like I didn't know when the end would come, that everything could disappear. I didn't have time to think about the other victims. I had never been in combat, but I imagined I would have a similar experience on the battlefield."

PRODUCTION NOTE

After each day's shoot, director Scott met with his technicians to discuss the next day's schedule. Scott's collaborators included craftsmen and designers. Three of them had won Oscars for Star Wars: costume designer John Morrow, and production designers Roger Christian and Les Dilley. Morrow's costume designs perfectly matched the film's modern yet archaic look. The heavy, ruffled jackets and shin guards blended the attire of Spanish conquistadors and Japanese samurai. The space helmets, borrowed from Jules Verne, were a kind of antique futurism.

Les Dilley worked on "Superman" for a year before moving on to "Alien," after which he left to work on "Star Wars 2: The Empire Strikes Back." He said that the most challenging part of working on "Alien" was creating the alien planet and spaceship, trying to capture Giger's feeling and design in three dimensions.

Giger himself was the star designer. He wore a black leather coat, his gray hair revealing a boyish sting. He was on set throughout the filming. He described his struggles designing the remains of the alien spaceship:

"It was quite a challenge because I was asked to design something that humans could not make. I tried to create it using parts that resembled biological organs - tubes, pipes and bones. It was like Art Nouveau. All the things I designed that appear in the film were inspired by bones. I made a model of the alien country out of real bones. The model was made of plasticine with small parts - pipes and motors - patched together. It was a mixture of the technical and the organic. I called it Videomechanics."

The location for the alien land was found 15 miles from Bray Studios, in the lush English countryside. Ten years earlier, Bray Studios had been owned by Hammer Film Productions, the same place where Dracula and Frankenstein had roamed. Instead, the "Alien" special effects and model building team worked as a second unit under directors Brian Johnson and Nick Alder until Scott arrived from Shepperton Studios.

There, a model of the Nostromo and its associated refinery equipment hung six feet above the ground on the second stage. Alder and his team filmed the refinery equipment being lowered so that it was above the audience's heads. This effect was achieved by retracting the camera beneath the spacecraft model. Filming was extremely slow, at two and a half frames per second, necessitating last-minute camera adjustments. One technician who could adjust the camera commented, "It sounds like my refrigerator." Spiders would spin webs on the model, so an assistant had to dust them off with a large feathered duster after each shot. The webs made the model a dazzling sight. A 45-degree angle light highlighted all the contours and details, making the refinery equipment appear dwarfed by the spacecraft. Adler said:

"In actual proportions, the Nostromo is probably 800 feet long, with the fuel refinery about a mile and a half long."

Given these statistics, working on "Alien" felt more like an army drill than filmmaking. Scott worked with three designers, three producers, four screenwriters, and several special effects crew members. He said:

"For the first time, I understand the meaning of making a major production. It requires a lot of people, and the preparations are time-consuming, so I no longer work alone. However, when I made 'The Duelist' and hundreds of commercials, I thought I could just do everything on my own, but in the future, when I no longer feel recognized as a director and become a producer, I intend to entrust work to suitable directors."

A unique Swiss painter and designer

H•R•Giger

The strange paintings that appear in "Alien" were designed by the famous Swiss artist H.R. GIGER. GIGER is pronounced "Giigaa." This artist has a unique and extremely eccentric style. The reason he started creating these strange paintings was because he often had strange dreams and nightmares as a child. He said the following about this:

"When I woke up and described the dream I had, I felt good and calmed down for a while."

Giger's paintings have been exhibited in galleries across Europe, have been turned into best-selling posters, have appeared in magazines, and have been featured on television and in books. However, the style of his work cannot be explained in words. Giger's paintings cannot be understood unless you see them with your own eyes.

Giger's paintings are a mixture of eroticism and symbolism, and the subjects are diverse, including extremely refined beauties, machines, bones, skulls, monsters, intricate designs, babies, blood, birds, landscapes, human bonds, sadness, and despair, and often express a terrifying yet elegant beauty. They border on eroticism and can even be described as three-dimensional hell. Although they seem to be influenced by the works of Bosch, Dali, and Richard Dadd, they are ultimately unique art created by Giger's mysterious imagination and vitality.

Giger's main task was to design the terrifying "Alien" itself, the surface of a mysterious planet, and the interior and exterior of a mysterious spaceship that appeared to be thousands of years old.

Giger, who always dressed in all black, spoke in German with a Swiss accent:

"To tell you the truth, at this stage I cannot say for sure what the aliens' ecology is. But they are elegant, agile, and terrifying beings. They exist to destroy others, and destroy others in order to exist. Once you see them, you will never forget them. They will stay in the minds of those who see them, and will haunt your dreams forever. They will stay in the minds of those who see them, and will haunt your dreams forever. They will probably haunt you constantly. Even I have dreamed about aliens. I was so scared to go to sleep."

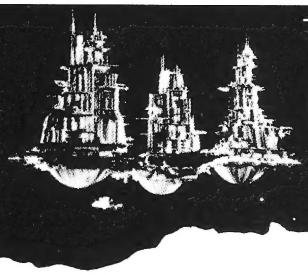
Giger was born in Zur, Switzerland in 1940, and studied industrial design at the Kunstgewerbe School in Zurich for four years from 1962 to 1966. From 1968 he became a freelance painter, sculptor, and designer, gradually gaining fame.

Giger doesn't like to talk about his paintings or designs. He says that you can understand by looking at his works. However, he did say this: "Some people say that my paintings destroy the world of the future. That may be true, but I look at reality and then add my ideas to it. When I finish painting, they become something that alludes to the future. It's strange. If people look at my paintings and interpret them as alluding to overpopulation in the future, the outbreak of various diseases, or the mechanization of everything, then that's fine too. I like to mix humans, monsters, and biomechanics. I also like to work with bones. They are elegant and functional, and, after all, they are part of the human body. I have a lot of bones in my house in Zurich. I look at bones often and use them as models. Skeletons too."

Some say my work, which emphasizes death, blood, thronging crowds, and strange creatures, is dark and pessimistic, but I disagree. Looking closely, there is hope and beauty in it. The creatures I depict emerge from environments perfectly suited to their particular circumstances.

The colors I use are gray, white, and brown. These are the colors of my beloved Siamese cat. I also use ink and like to use airbrushing. I also like to paint white over black. This makes the picture appear translucent, and sometimes three-dimensional. The women's faces are modeled after faces I know.

When "Alien" was released in 1979, people all over the world were able to see Giger's unique work. Some people would love it, others would hate it. Either way, it was sure to provoke an immediate reaction. But two things are certain: it's a painting that never gets boring, and it's a painting that will always be remembered.



That famous scene forever...

Alien Cine•Card

On sale at our theater

■ Cabinet size (165 x 122) full color photographs ■ Beautiful case, 8 photos + explanatory card included ■ List price 400円

If the item is out of stock, please specify the product name and send it by registered mail to the address below, along with 140 yen for shipping.

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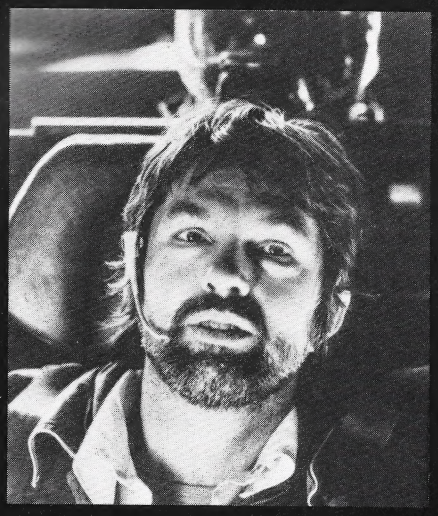

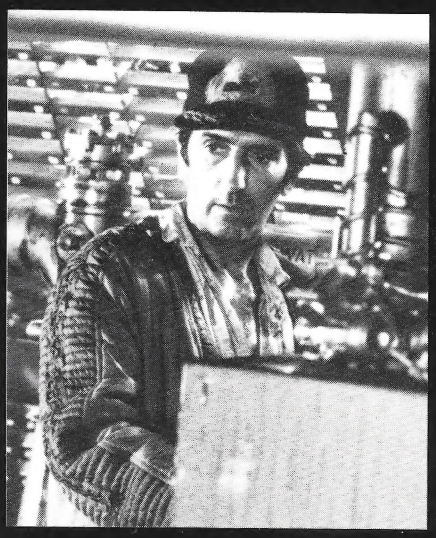

CAST

Dallas ..... TOM SKERRITT
Ripley ..... SIGOURNEY WEAVER
Lambert ..... VERONICA CARTWRIGHT
Brett ..... HARRY DEAN STANTON
Kane ..... JOHN HURT
Ash ..... IAN HOLM
Parker ..... YAPHET KOTTO

STAFF

Directed by ..... RIDLEY SCOTT
Produced by ..... GORDON CARROLL
..... DAVID GILER and
..... WALTER HILL
Screenplay by ..... DAN O'BANNON
Story by ..... DAN O'BANNON and
..... RONALD SHUSETT
Executive Producer ..... RONALD SHUSETT
Music ..... JERRY GOLDSMITH
Conducted by ..... LIONEL NEWMAN
Original Music Copyright © Fox Fanfare Music, Inc.
Associate Producer ..... IVOR POWELL
Film Editor ..... TERRY RAWLINGS
Director of Photography ..... DEREK VANLINT
Production Designer ..... MICHAEL SEYMOUR
Art Directors ..... LES DILLEY and
..... ROGER CHRISTIAN
Alien Design ..... H.R. GIGER
Alien Head Effects Created by ..... CARLO RAMBALDI
Special Effects Supervisors ..... BRIAN JOHNSON and
..... NICK ALLDER
Visual Design Consultant ..... DAN O'BANNON
Concept Artist ..... RON COBB
Casting ..... USA. MARY GOLDBERG
..... UK. MARY SELWAY
Production Manager ..... GARTH THOMAS
Construction Manager ..... BILL WELCH
Floor Effects Supervisor ..... ALLAN BRYCE
Special Effects Technicians ..... DAVID WATKINS
..... PHIL KNOWLES
..... ROGER NICHOLS
..... DENNIS LOWE
..... NEIL SWAN
..... GUY HUDSON
Title Design ..... FRANKFURT COMMUNICATIONS
..... R. GREENBERG ASSOCIATES
..... TONY SILVER FILMS
Editor ..... PETER WEATHERLEY
Sound Editor ..... JIM SHIELDS G.B.F.E.
Dialogue Editor ..... BRYAN TILLING
Production Sound Mixer ..... DERRICK LEATHER
Rerecording Mixer ..... BILL ROWE
Rerecording Assistant ..... RAY MERRIN
Dolby Sound Consultant ..... MAX BELL
Music Editor ..... BOB HATHAWAY
First Assistant Editor ..... LES HEALEY
Assistant Film Editors ..... PETER CULVERWELL
..... BRIDGET REISS
..... PETER BALDOCK
..... MAUREEN LYNDON
First Assistant Director ..... PAUL IBBETSON
Assistant Directors ..... RAYMOND BECKET
..... STEVE HARDING
Production Assistant ..... VALERIE CRAIG
Continuity ..... KAY FENTON
Production Accountant ..... BILL FINCH
Assistant to Producers ..... ALICE HARMON
..... LORI COVEL
Assistant to Director ..... SANDY MOLLOY
Trainee Assistant Director ..... BOB JORDAN
Production Executive ..... MARK HAGGARD
Costume Design ..... JOHN MOLLO
Wardrobe Supervisor ..... TINY NICHOLLS
Makeup Supervisor ..... TOMMY MANDERSON
Makeup ..... PAT HAY
Hairdresser ..... SARAH MONZANI
Set Decorator ..... IAN WHITTAKER
Assistant Art Directors ..... JONATHAN AMBERSTON
..... BENJAMIN FERNANDEZ
Property Master ..... DAVE JORDAN
Production Buyer ..... JILL QUERTIER
Concept Artists ..... JEAN "MOEBIUS" GIRAUD
..... CHRIS FOSS
Head Carpenter ..... GEORGE GUNNING
Head Plasterer ..... BERT RODWELL
Head Painter ..... JOHN DAVEY
Small Alien Forms Co-Designed and Made by ..... ROGER DICKEN
Additional Alien Mechanics ..... CARLO DeMARCHIS
..... DR. DAVID WATLING
Alien Effects Coordinator ..... CLINTON CAVERS
Matte Artist ..... RAY CAPLE
Supervising Modeller ..... PETER BOYSEY
Modellers ..... EDDIE BUTLER
..... SHIRLEY DENNY
..... PATTI RODGERS

MAIN UNIT

Camera Focus ..... ADRIAN BIDDLE
..... COLIN DAVIDSON
Key Grip ..... JIMMY WALTERS
Lighting Gaffer ..... RAY EVANS
Electronics and Video Coordinator ..... DICK HEWITT

MINIATURE EFFECTS

Director of Photography ..... DENYS AYLING
Operator ..... DAVID LITCHFIELD
Focus ..... TERRY PEARCE
Key Grip ..... PETER WOODS
Supervising Model Makers ..... MARTIN BOWER
..... BILL PEARSON
Advertising and Publicity Consultants ..... STANLEY BIELECKI
..... CHARLES LIPPINCOTT
Unit Publicist ..... BRIAN DOYLE
Still Photographer ..... BOB PENN
Special Optical Effects ..... FILMFEX
Special Graphic Effects Titles by ..... BERNARD LODGE
"Alien" ..... BOLAJI BADEJO
Stunt Coordinator ..... ROY SCAMMEL
Stunt Work ..... EDDIE POWELL
Voice of "Mother" ..... HELEN HORTON
"Jones" Trained by ..... Animals Unlimited

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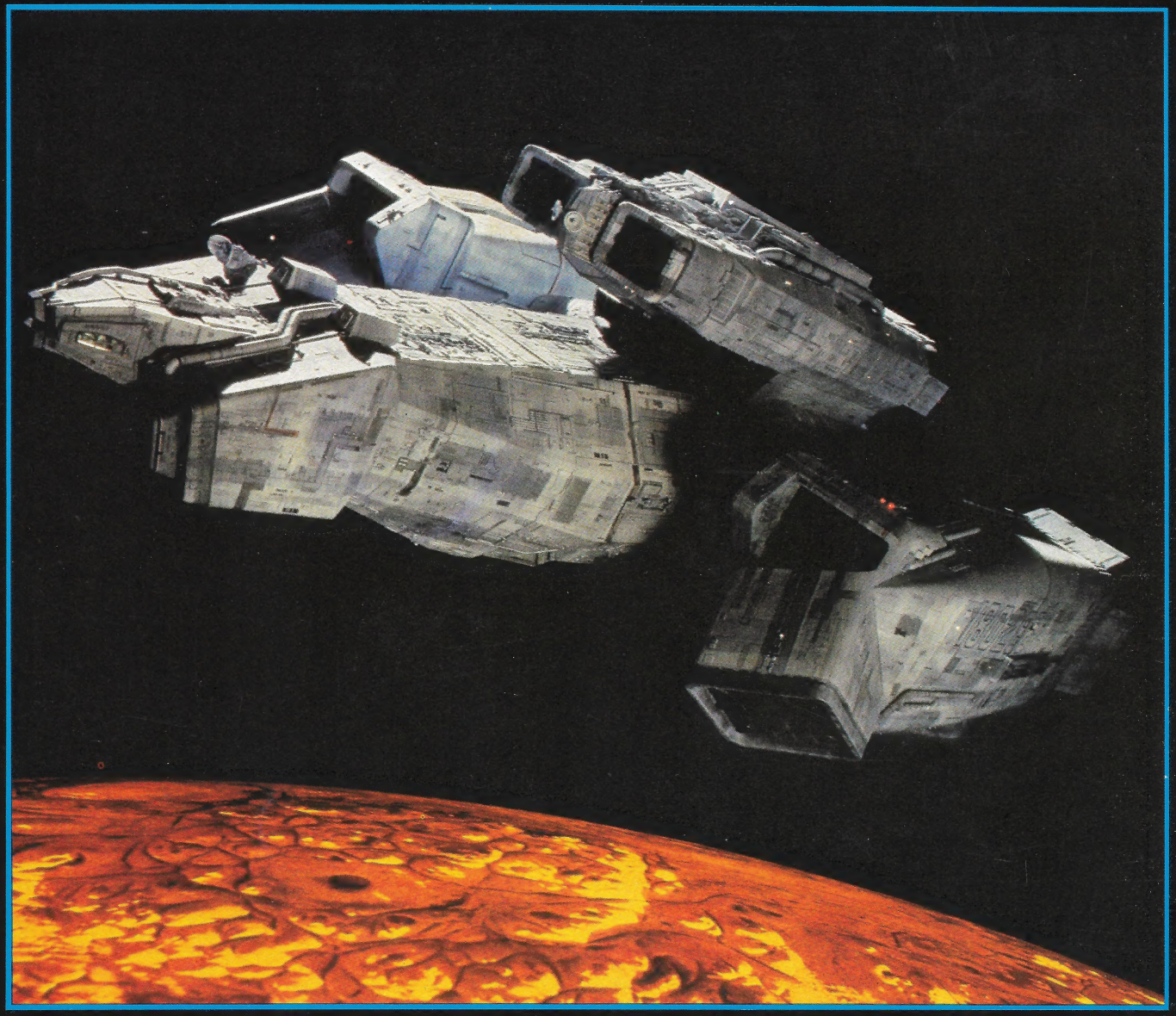
ALIEN



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